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TO THE

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1893



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# PREFACE

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IN the case of professional instruments or of a box of tools it is understood that a certain amount of training is needed in order to use them properly. Long experience has led to the formation of certain rules which guide both the maker and the user of the instruments.

Catalogues are the instruments or the tools of librarians and booksellers. The making of them is getting to be regarded as a science; but one dare not call it so yet. It may be worth while to indicate the cause of this, or one of the causes.

The first duty of a man who makes a catalogue is to consider how it will act, how the consulter will be affected by it. And, in composing a volume which is but one in a series, he has to think of those who have been in the habit of consulting previous volumes. What this means will be appreciated by any one who has occasion to refer to a number of back volumes of the *Annual Register*. The indexes of some will be found to differ in plan from those of others, to the great perplexity of the consulter.

The English Catalogue and its Indexes may be described as a machine which is constantly at work. No one needs to be told that repairs or alterations are not easily made to machinery in motion. *Nemo me impune lacessit* might be the motto. So the maker of the new volume of a series has to be exceedingly tender in making changes.

The volume before the reader is an index of the subjects of books, where they have a subject, such as 'Carpentry,' for example. Where there is no subject, as in the case of novels, it is an index of the names of books. The plan is no more than that. Anything which is outside of this plan is accounted for by the preceding observations.

One or two minutiae of arrangement may be worth pointing out. It will sometimes happen that one word relates to several classes of subjects. The word 'George' is an example. It represents kings, a political writer, and the names of characters in fiction after whom books are named. In such cases the name of the subject is repeated where there is a change of idea. The name of the political writer is a subject, because books have been devoted to the consideration of his theories.

Celebrated books which are not copyright are apt to be issued by many different houses. The 'Arabian Nights,' 'Bacon's Essays,' 'Gulliver's Travels,' 'Robinson Crusoe,' and 'Uncle Tom's Cabin' are prominent instances. The groups of them are here generally arranged in alphabet according to publishers' names. The bookseller is sure, almost, to be asked for Cassell's 'Robinson Crusoe,' or Routledge's 'Arabian Nights,' rather than by the name of an editor. Besides, very often there is no editor's name, which makes the arrangement by publishers almost compulsory. And, in the case of 'Uncle Tom's Cabin,' a collection of (say) six reprints will be found to give not merely the name of the book, but even the name of the author in several different ways. For similar reasons, editions of well-known Greek and Latin classics are sometimes alphabeted by their publishers' names. Theoretically, they should, of course, be governed by the editors' names (and this has been done where it was possible); but it often happens that there is no editor's name to an edition. This remark applies to translations. The publisher's name is likely to be most prominent in actual practice—that is, when a translation is asked for.





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